

# KANDINSKY

PRINTS, DRAWINGS AND WATERCOLORS FROM THE HILLA VON REBAY FOUNDATION



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THE ROSE ART MUSEUM • BRANDEIS UNIVERSITY  
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# KANDINSKY: PRINTS, DRAWINGS AND WATERCOLORS THE HILLA VON REBAY FOUNDATION COLLECTION

This exhibition of the works of Vasily Kandinsky is drawn from the collections of the Hilla von Rebay Foundation at Greens Farms, Connecticut. The Foundation is particularly rich in the works of Kandinsky and this exhibition includes the majority of their holdings. Our thanks are due the Advisory Trustees of the Foundation for making the works available, especially Francis Schiaroli and Robert Grele who handled legal and technical details; and Margaret Schaack, Curator of the Collection, who assisted with the selection of the works. At the Rose Art Museum, Marjorie Groggins, Registrar; Diane Osmond, Secretary; Emile Belliveau, Superintendent; and Brian Cassie, Student Curator; arranged for and installed the exhibition.

The Baroness Hilla von Rebay, daughter of a German army general, was born in 1890 in Strasbourg, Alsace. She studied art in Germany and France and exhibited widely in Europe and the United States between 1911 and 1962. Her participation in exhibitions in Germany between 1914 and 1920, especially with the *Secession* group at Munich in 1914-15, and at the *Der Sturm* gallery in 1917, brought her into contact with Kandinsky and fixed her interest in non-objective art. She met Solomon R. Guggenheim in 1926 and her enthusiasm was a guiding force in the foundation of the Guggenheim Collection of Non-Objective Art and the Solomon R. Guggenheim Museum. The first Director of the Museum, she retired in 1952 as Director Emeritus, remaining as a Trustee of the Guggenheim Foundation until her death in 1967. A pioneer in her dedication to non-objective art, Hilla Rebay stood at the forefront of the development of abstract painting; the foundation which she created has undertaken to continue the sponsorship and support of her ideals.

Vasily Kandinsky was born in Moscow in 1866. After reading law, he was appointed to the Law Faculty of Moscow University in 1895. Impressed by Russian Folk Art while on an ethnographic ex-

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pedition to Vologda Province, by the Rembrandts in the Hermitage, and by the unsettling semi-abstract of Monet's *Haystacks* at an Impressionist exhibition, he resigned his professional position in Russia and at the age of twenty-nine left for Munich to study art. Although his early work reflects the ferment of the turn-of-the-century painting, influences were filtered through his Slavic temperament and German sensibility. Between 1910 and 1914, the search to express "inner necessity" led to a period of great creative intensity in which reference to visual reality diminishes and disappears. In 1911, with Franz Marc, Kandinsky helped organize the *Blaue Reiter (Blue Rider)* group and its subsequent exhibitions. Today, it is this movement which seems to distill the German search for expressive form in the first decades of the twentieth century, and it is Kandinsky's *Über das Geistige in der Kunst (Concerning the Spiritual in Art)* which best articulates their goals. Here, as later, Kandinsky's intellectual and organizational superiority made him the natural spokesman for the movements with which he became associated. Kandinsky always referred to these pre-war years as his "period of genius". With the outbreak of the First World War, Kandinsky returned to Russia and after the Revolution held a post with the Commissariat of Public Education from which he founded the Museum for Pictorial Culture, organized twenty-two provincial museums, and taught in the government art workshops. In 1922, Kandinsky accepted a teaching position at the *Bauhaus* where he remained as Deputy Director until the school was closed by the Nazi government in 1933. He wrote extensively at this time, referring to the work of these years as "cold and pictorially restrained". It is work from the *Bauhaus* decade which makes up the bulk of this exhibition. In 1933, he again left Germany, became a French citizen, and continued to paint until his death in 1944.

Michael Wentworth  
Director  
Rose Art Museum





Where known, Kandinsky's own titles are given in German followed by an English translation. The title is followed by the date, medium, and size in inches, height before width, and by the Rebay Foundation accession number.

1. *Bewegtes Leben* (Energetic Life) (ca. 1903)  
woodcut, 2<sup>11</sup>/<sub>16</sub> x 6<sup>1</sup>/<sub>8</sub> (1970.1418)
2. *Sonntag-Altrussisch* (Sunday-Old Russian) (ca. 1904-05)  
woodcut, 3 x 6<sup>1</sup>/<sub>8</sub> (1970.1417)
3. *Kirche* (Church) (ca. 1907)  
woodcut, 5<sup>1</sup>/<sub>8</sub> x 5<sup>5</sup>/<sub>8</sub> (1970.141)
4. *Schalmei* (Shawm-obsolete wind instrument) (ca. 1907)  
woodcut, 4<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>8</sub> (1970.1410)
5. *Vogel* (Bird) (ca. 1907)  
woodcut, 5<sup>1</sup>/<sub>4</sub> x 5<sup>5</sup>/<sub>8</sub> (1970.1412)
6. *Katze* (Cat) (ca. 1907)  
woodcut, 2<sup>5</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>8</sub> (1970.1414)
7. *Sitzende Mädchen* (Sitting Girls) (ca. 1907)  
woodcut, 3<sup>3</sup>/<sub>4</sub> x 5<sup>5</sup>/<sub>8</sub> (1970.1415)
8. *Felsen* (Cliffs) (ca. 1908-09)  
woodcut, 4<sup>7</sup>/<sub>8</sub> x 5<sup>11</sup>/<sub>16</sub> (1970.1413)
9. *Holzschnitt für Der Sturm* (Woodcut for *Der Sturm*) (ca. 1910)  
woodcut, 4<sup>1</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>4</sub> (1970.1416)
10. *Improvisation* (ca. 1912)  
watercolor, 9<sup>3</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub> (1970.10)
11. *Improvisation* (ca. 1912)  
watercolor, 15<sup>1</sup>/<sub>2</sub> x 22<sup>1</sup>/<sub>4</sub> (1970.127)
12. *Frauen Im Wald* (Women in the Forest) (ca. 1913)  
woodcut, 5<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> (1970.1411)
13. *Radierung I* (Etching) (ca. 1913-14)  
etching, 4<sup>3</sup>/<sub>8</sub> x 4<sup>3</sup>/<sub>8</sub> (1970.189.1)
14. *Radierung II* (Etching) (ca. 1913-14)  
etching, 9<sup>1</sup>/<sub>4</sub> x 6<sup>7</sup>/<sub>8</sub> (1970.189.2)
15. *Radierung III* (Etching) (ca. 1913-14)  
etching, 3<sup>5</sup>/<sub>8</sub> x 4<sup>1</sup>/<sub>2</sub> (1970.189.3)
16. *Radierung IV* (Etching) (ca. 1913-14)  
etching, 3<sup>1</sup>/<sub>4</sub> x 5<sup>5</sup>/<sub>8</sub> (1970.189.4)
17. *Radierung V* (Etching) (ca. 1913-14)  
etching, 4<sup>7</sup>/<sub>16</sub> x 5<sup>5</sup>/<sub>16</sub> (1970.189.5)
18. *Untitled* (ca. 1919)  
watercolor, 5 x 13<sup>1</sup>/<sub>4</sub> (1970.37)
19. *Antrag* (Proposal) (ca. 1922)  
watercolor, 10<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>4</sub> (1970.48)
20. *Blau* (Blue) (ca. 1922)  
color lithograph, 9 x 6<sup>1</sup>/<sub>2</sub> (1970.118)
21. *Untitled* (ca. 1922)  
watercolor, 18<sup>3</sup>/<sub>4</sub> x 12<sup>7</sup>/<sub>8</sub> (1970.145)
22. *Kleine Welten* (Little Worlds), Plate VI (ca. 1922)  
woodcut, 10<sup>11</sup>/<sub>16</sub> x 9<sup>9</sup>/<sub>16</sub> (1970.146.6)
23. *Kleine Welten* (Little Worlds), Plate VIII (ca. 1922)  
woodcut, 10<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>8</sub> (1970.146.8)
24. *Kleine Welten* (Little Worlds), Plate IX (ca. 1922)  
etching, 9<sup>1</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub> (1970.147.9)
25. *Kleine Welten* (Little Worlds), Plate X (ca. 1922)  
etching, 9<sup>1</sup>/<sub>4</sub> x 7<sup>5</sup>/<sub>8</sub> (1970.146.10)
26. *Kleine Welten* (Little Worlds), Plate XI (ca. 1922)  
etching, 9<sup>9</sup>/<sub>16</sub> x 7<sup>1</sup>/<sub>2</sub> (1970.146.11)
27. *Kleine Welten* (Little Worlds), Plate XII (ca. 1922)  
etching, 9<sup>9</sup>/<sub>16</sub> x 7<sup>11</sup>/<sub>16</sub> (1970.146.12)
28. *Lustig Laut* (Gay Loud) (ca. 1923)  
watercolor, 14<sup>1</sup>/<sub>4</sub> x 10 (1970.34)
29. *Untitled* (ca. 1923)  
watercolor, 12<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub> (1970.39)
30. *Braune Flechte* (Brown Braid) (ca. 1923)  
watercolor, 14<sup>1</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> (1970.82)
31. *Freie Beseelung* (Free Animation) (ca. 1923)  
watercolor, 14<sup>11</sup>/<sub>16</sub> x 14<sup>1</sup>/<sub>4</sub> (1970.120)
32. *Frohlicher Aufstieg* (Cheerful Ascent) (ca. 1923)  
color lithograph, 19 x 15 (1970.159)
33. *Siebzehn Abschnitte* (Seventeen Segments) (ca. 1924)  
watercolor, 19<sup>1</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>4</sub> (1970.14)
34. *Verschwommen* (Diffuse) (ca. 1924)  
watercolor, 14 x 9<sup>5</sup>/<sub>8</sub> (1970.40)
35. *Weisse Spitze* (White Point) (ca. 1924)  
watercolor, 12 x 15<sup>3</sup>/<sub>4</sub> (1970.47)
36. *Kühle Klarheit No. 139* (Cool Clarity) (ca. 1924)  
watercolor, 19<sup>7</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> (1970.77)

37. *Auf Scherem Scharf* (Cutting Glance) (ca. 1924)  
watercolor, 12¼ x 9¾ (1970.80)
38. *Triangels* (Triangles) (ca. 1924)  
watercolor, 19 x 13 (1970.113)
39. *Haltlos* (Unstable) (ca. 1924)  
watercolor, 11½ x 10½ (1970.128)
40. *Auf Violett* (On Violet) (ca. 1924)  
watercolor, 13¾ x 9 (1970.157)
41. *Untitled* (ca. 1924)  
watercolor, 13¾ x 9 (1970.158)
42. *Stabiler* (More Stable) (ca. 1925)  
watercolor, 19 x 12¾ (1970.78)
43. *Inneres Kochen* (Boiling Within) (ca. 1925)  
watercolor, 19 x 13 (1970.119)
44. *Jahresgabe für die Kandinsky — Gesellschaft*  
(Annual Gift for the Kandinsky Association)  
(ca. 1925), color lithograph, 18 x 14 (1970.144)
45. *Staccato* (ca. 1927)  
watercolor, 9¾ x 14½ (1970.42)
46. *Hart Im Lockern* (Hard in Loose) (ca. 1927)  
watercolor, 19 x 12¾ (1970.135)
47. *Vertikalakzent* (Vertical Accent) (ca. 1928)  
watercolor, 13½ x 9⅝ (1970.44)
48. *Im Schweren Rot* (In Heavy Red) (ca. 1928)  
watercolor, 19 x 20 (1970.62)
49. *Im Dunkel* (In the Dark) (ca. 1928)  
watercolor, 19 x 12½ (1970.90)
50. *Versinken* (Sinking) (ca. 1928)  
watercolor, 19 x 12½ (1970.95)
51. *Schwimmend* 290 (Floating) (ca. 1928)  
watercolor, 19 x 12½ (1970.142)
52. *Zwei Komplette* (Two Complete) (ca. 1928)  
watercolor, 15½ x 18 (1970.164)
53. *Waagerecht-Blau* (Blue-Horizontal) (ca. 1929)  
watercolor, 9¾ x 12½ (1970.13)
54. *Untitled* (ca. 1929)  
watercolor, 7 x 15¾ (1970.15)
55. *Stein Durchaus* (Rock Throughout) (ca. 1929)  
watercolor, 14 x 14 (1970.16)
56. *Farbige Stäbe* (Colored Sticks) (ca. 1929)  
watercolor, 14⅞ x 10 (1970.20)
57. *Ruhige Behauptung* (Calm Assertion) (ca. 1929)  
watercolor, 15¾ x 21¼ (1970.33)
58. *Unerschütter* (Unshakeable) (ca. 1929)  
watercolor, 14 x 19½ (1970.94)
59. *Ausweichend* (Evasive) (ca. 1929)  
watercolor, 21½ x 13½ (1970.137)
60. *Gespannt* (Tense) (ca. 1929)  
watercolor, 20¼ x 9¼ (1970.163)
61. *Flimmern* (Flickering) (ca. 1931)  
watercolor, 13½ x 13½ (1970.23)
62. *Jetzt Auf* (Now Upward) (ca. 1931)  
watercolor, 19 x 23¾ (1970.46)
63. *Heiss* (Hot) (ca. 1931)  
watercolor, 11 x 19¼ (1970.54)
64. *Croissance* (Belief) (ca. 1931)  
watercolor, 18 x 13 (1970.57)
65. *Belastet* (Weighted) (ca. 1931)  
watercolor, 20 x 22 (1970.58)
66. *Drei Pfeile* (Three Arrows) (ca. 1931)  
watercolor, 18⅝ x 12⅝ (1970.72)
67. *Entwicklung* (Development) (ca. 1932)  
watercolor, 15½ x 9½ (1970.36)
68. *Süßlich* (Sweetly) (ca. 1932)  
watercolor, 20 x 9½ (1970.45)
69. *Klangtupfen* (Sounding Dots) (ca. 1932)  
watercolor, 12½ x 7½ (1970.143)
70. *Verträumt* (Dreamy) (ca. 1932)  
watercolor, 15½ x 22½ (1970.160)
71. *Für Freundenkreis des Bauhauses* (For a Circle of Bauhaus Friends)  
(ca. 1932), etching, 7⅞ x 9⅞ (1970.190)
72. *Gleich und Verschieden* (Alike and Different)  
(ca. 1933)  
watercolor, 10 x 14½ (1970.38)
73. *Links-mitte Rechts* (Left-Middle to Right) (ca. 1933)  
watercolor, 18¾ x 24¾ (1970.161)
74. *Poids Fides* (ca. 1936)  
watercolor, 13 x 20 (1970.35)
75. *Untitled* (ca. 1939)  
pen and ink, 9 x 6 (1970.121)
76. *Untitled* (ca. 1940)  
watercolor, 12¾ x 11 (1970.43)



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